

Hillandale

News

No 215 April 1997

THE GRAMOPHONE

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"THE VICTOR" GRAMOPHONE.



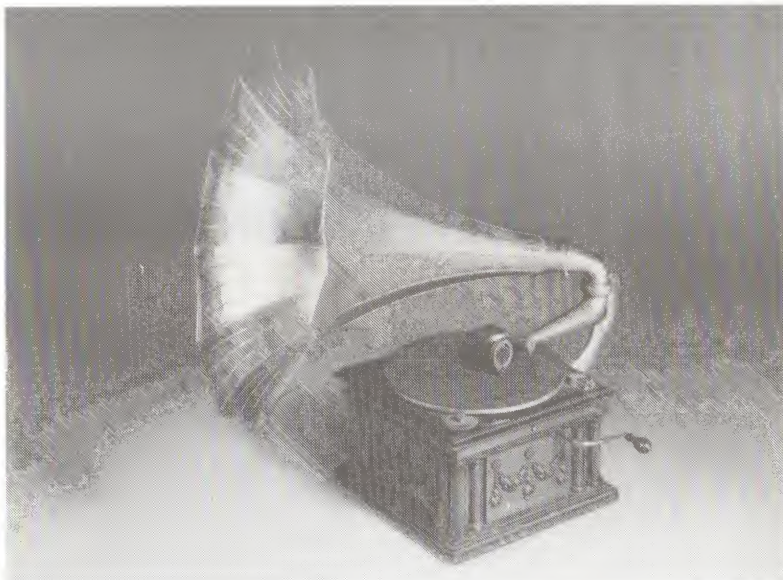
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Hillandale News

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President: George Frow

Chairman: Dr Peter Martland

Editor: Chris Hamilton, [REDACTED] Cupar, Fife KY15 4EP

Secretary: Suzanne Lewis, [REDACTED] Chesham, Bucks HP5 3JB

Treasurer: Chris Hamilton, [REDACTED] Cupar, Fife KY15 4EP

Fax & Tel: [REDACTED] e-mail: clpgs@aol.com

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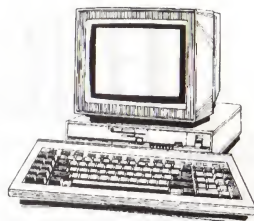
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Front cover illustration: It pays to read the small print

EDITOR'S DESK



Whither CLPGS?

One of our younger members Steve Miller has written a letter, which is published in this month's letter section, questioning where the CLPGS is going. He raises several important points and I would welcome other readers' views. One of *Hillandale News'* tasks is to be the forum of members' ideas and views. Communication via the magazine is the only method by which our disparate membership can keep in touch.

Corrections

John S. Dales has written in to point out a couple of corrections to his article *Lambert (London) Brown Wax Cylinders* which appeared in issue No. 213, December 1996. Page 170 paragraph 1 should read ".....several brown waxes of 4½" length." and on page 172 paragraph 2 "sub-master" should be deleted.

May Meeting

Ewen Langford will be talking about his mother Caroline Hatchard, who made recordings before the First World War. His talk is entitled *My Mother, Aunts, Uncles and Friends*. It is not often these days that we have anybody so closely connected with the era of mechanical recordings giving us a talk. I'm sure it will be a rewarding evening. All are welcome.

June Meeting

Eliot Levin, of Symposium Records, will give a talk called *I am Dr Brahms, Johannes Brahms*. This programme will have some connection with a certain centenary which is being celebrated this year. Again all will be most welcome to come along.

Please note that material intended for inclusion in *Hillandale News* must reach the Editor not later than **six weeks before the first day of the month of issue.**

Hence the deadline for the **June 1997** issue will be **15th April 1997.**

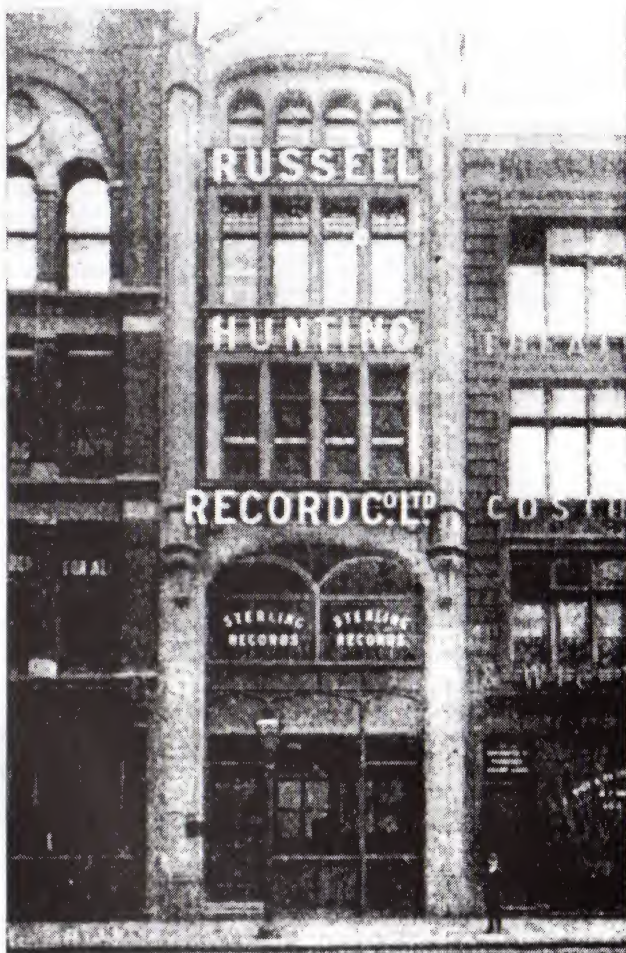
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Views expressed in this magazine do not necessarily reflect those of the Editor.

STERLING/CLARION UPDATE

My thanks go to Richard Taylor for providing this picture of the Russell Hunting Record Co. Ltd. building at 81 City Road, London. It comes from *The Talking Machine News* of July 1905. The building looks much the same as the modern photograph in Paul Collenette's article *The Sterling/Clarion (Cylinder Records) Studios, London* on pages 212 and 213 of the last issue of *Hillandale News*.

Chris Hamilton



WE ALSO HAVE OUR RECORDS

Part 3

by Frank Andrews

Babygram Records

The small 4-inch discs were made by the British Homophone Co. Ltd. for the Rafael Lipkin Co. (formerly Toy Mass Ltd. founded in early 1963) of Wandsworth, London S.W.

Although British Homophone contracted with E.M.I. Ltd. and The Decca Record Co. Ltd. in 1937 to cease making commercial records for general sale to the public, it did not give up the recording and manufacture of discs entirely, but continued with private contract work for clients at home and abroad. The company was still producing LPs until a few years ago.

As Rafael Lipkin Engineering Ltd. was struck off the register of companies in April 1974 I assume that the Babygram Records were made to complement models of toy gramophones made by Lipkin (probably in its earlier years).

Ballito Tango Records

The **Ballito Tango Record** was owned by the St.Albans, Hertfordshire based business Ballito Hosiery Mills Ltd., which was famous for its Ballito Silk Stockings.

I believe they only had the one disc, which was recorded and made for them by The Decca Record Co. Ltd. The design of the label and the "B" (the first letter of BUCKINGHAM) impressed in the area outside the labels, indicating the pressing made by a first "daughter" pressing master, prove that the disc is a Decca product.

Annette Mills, the sister of Sir John Mills the actor, and later famous in her own right for her children's television programme *Muffin the Mule*, was the lyricist and composer of the tango *Slender Silk Stockings*, which was

recorded for the Ballito disc by David Java and His Orchestra with Annette Mills and George Barclay (a dance band vocalist throughout the 1930s) as the vocalists. The reverse side has the instructions on how to dance the Ballito tango given by Monsieur Pierre of the Regent Street School of Dancing.

The matrices CP 560 and CP 572 were in the number range of the Crystalate Gramophone record Manufacturing Co.'s private contract numbering system, which passed to Decca when they took over Crystalate in 1937.

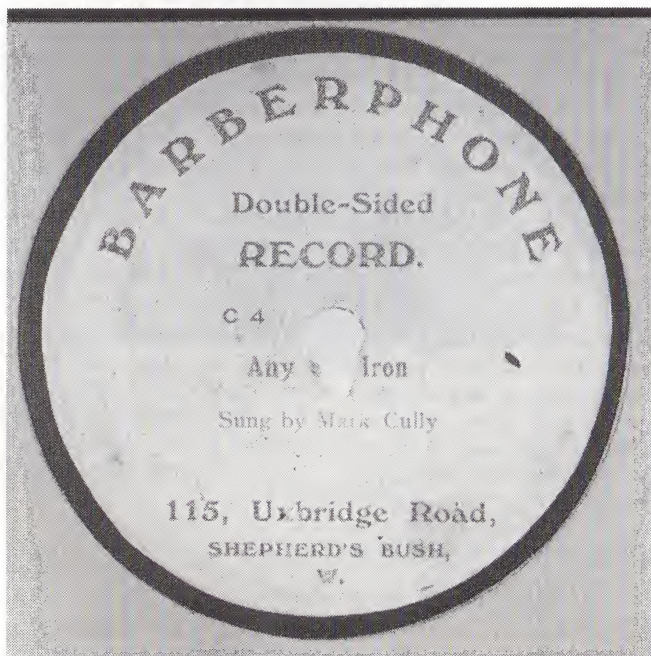
{*The Slender Silk Stockings* side was played at the meeting.}

Barberphone Record

The **Barberphone Record** was the property of Walter Barber and Co. (of 115 Uxbridge Road, Shepherd's Bush, London W.) gramophone dealers between the years 1910 and 1934.

These were 10" double-sided discs. Two types of Barberphone are known. One series were stencilled discs (i.e. they were pressed with Barberphone labels, but the matrix source was that used in the production of Blum and Co.'s Diploma, Pioneer and Victory records). The matrix numbers were in the 1,000 series and 2,000 series. Blum and Co. first used Kalliopemusikwerke to make its recordings and press them in Germany. A dispute arose and Blum turned to another German company and then, just a short while before Blum went out of business, matrices were at The Disc Record Co. Ltd.'s factory in Harrow, Middlesex.

The records were on offer at some period between 1912 and 1915.





Bell Accordion Records (Oriole pressing)



Bell Accordions (Philips pressing)

The other series of Barberphone seem nothing more nor less than the finished discs of other companies with a Barberphone label stuck over them. Grammavox 10¾" and Popular 10" (both from The Sound Recording Co. Ltd.) have been found with such labels stuck over them. They were pressed at The Crystalate works in Kent.

Beacon

The Sound Recording Co. Ltd. of Swallow Street, Piccadilly, London, had a policy of submitting various names for registration as trade mark record labels before the first World War. Among such names was **Beacon**, applied for in March 1913 and registered in September. If any use was made of the trade mark before and during the war, I know not of it. The point of having a number of trade marks was to allow the Sound Recording Company to press a line of records for possible clients' exclusive use, with the Sound Recording Company retaining the trade mark.

Beacon records fall into that category, made for an unknown proprietor or concessionaire. They did not appear until after the Great War (almost certainly in 1921). They were 5³/₈ inches in diameter and the matrices were from the series in use on the Sound Recording Company's own **Little Pop Records, Pop de Luxe Records and The Mimosa Records**. All were pressed by the Crystalate Manufacturing Co. Ltd.

Two catalogue series are known with Beacon records - a B 500 series and a C 100 series. It has not yet been established whether a larger size disc was made at the time when the Mimosa records were increased to 6 inches in diameter.

Beatal Record

is another labelled disc whose proprietor remains unknown remains unknown. The only reference to the discs which I have discovered was where they were included in a list of different makes stocked by the North London dealer, Lloyd Thomas. Beatal Records were about in the years 1913 and 1914. They were 10 inches in diameter and double-sided.

An unusual feature on the labels were the face numbers being a combination of the catalogue and matrix numbers, with matrix number surrounded by the catalogue number. The known extent of issues at present is from numbers 350 to 460. Matrix sources discovered have been from Bel Canto Records, Invicta Records, JLCO (ILCO) Records and Operaphone Records (all of German manufacture).

Bell Accordions and Bell Accordion Records

The proprietor of the above was Arthur Bell and his company Bell Accordions Ltd., 157 Ewell Road, Surbiton, Surrey.

For a number of years Arthur bell had been selling new and reconditioned accordions prior to forming Bell Accordions on June 30th 1947. Joining Bell as a fellow director was Toralf Tollefsen, the celebrated internationally known recording accordionist.

In January 1956 the company made the following announcement: "Arthur Bell has recently entered the Gramophone Record business and is busy making recordings of accordion music by top-line players which are now available under the title **Bell Accordion Records**. This new enterprise is a direct result of thousands of requests by accordion enthusiasts all over the country. An illustrated list will be sent on request.

Months before the discs were advertised the company had been informing the public that it had begun broadcasting "The Greatest Series Ever Broadcast with live recordings of leading accordionists, from radio Luxembourg every Wednesday evening at 7pm."

During the discs' availability there was a change in the label styles and a strict country dance series was begun with a catalogue series prefixed CD.

As can be seen from examples of the discs, at least two companies were engaged in producing them: Philips Electrical Ltd. (a recent newcomer to the recording industry) and Oriole Records Ltd. (a modern manifestation of the long-established firm Levy at Whitechapel, London E and of Regent Street, London W.1.

Bellaphone Record

I have not yet seen an example of a **Bellaphone Record**, the property of the Bellaphone Co. Ltd. of 10 Brook Green, Hammersmith, London W. 6.

A report of March 1920 stated that the company was advertising its Bellaphone Records at the British Industries Fair being held at the White City Exhibition Halls at Shepherd's Bush nearby.

Bellaphone had been registered as a trade mark by the company in October 1918 when it was then situated in the Goldhawk Road, Hammersmith.

That report of 1920 is the only evidence I have of the Bellaphone discs' existence, so any further information is most welcome.

During 1921 the trade mark was transferred to English, Clocks and Gramophones Ltd.

Bellerophone Record

Bellerophone became a registered trade mark of Blum & Co. Ltd. of Old Street, London E.C. in December 1912. It trans-

ferred to the Columbia Graphophone Co. in 1916 and the Columbia Graphophone Co. Ltd. in 1917.

Although I do not know of any extant examples, proof of their existence lies in evidence submitted in a Court of Appeal, actually before their name was registered. Blum & Co. Ltd. had fallen out with the pressers of their discs and accused Kalliop-musikwerke A.G. of Saxony of inducing others in Britain to sell records, pressed from matrices contracted to Blum for their different labels. Bellerophone was one of the labels mentioned as being supplied to others in the trade.

Beltona, Beltona De Luxe and Beltona Bairns Record

were the property of John G. Murdoch & Co. Ltd. They were first offered for sale through an associated company, Murdoch Trading Company. Before introducing the first **Beltona** line, in December 1922, Murdoch's had been firmly involved with sound records on two earlier occasions, but only in the capacity of concessionaires and not as owners.

John G. Murdoch, a Scotsman, had been born in Perthshire in 1830 and died in 1902. His first lines in a merchandise business were oleographs, family bibles and photograph albums and music-boxes.

In 1883 his business was joined to that of John Alexander Dow's National Publishing Co. Ltd. with John G. Murdoch appointed the chairman. A little while later that business expanded into the manufacture of pianofortes, operating under the name of John Spencer & Co., which at one point claimed to be pianoforte makers to the then Prince of Wales.

Further expansion took place under the trading name of Malcolm & Co. which manufactured 5-octave reed organs with the brands name of Phoneon. John G. Murdoch

was the senior partner in both the piano and organ firms with his sons James and John G. junior, the managing partners respectively.

John G. Murdoch & Co. Ltd. was incorporated in 1883. A relative and shareholder living in Lonsdale Street, Melbourne, Victoria, Australia was appointed the company's Australian agent.

The business was re-organised in 1886 and it was this reformed company which was given the concession by Columbia in America's cylinder records made by the Indestructible Phonographic Record Co. of Albany, New York State. Murdoch first offered the Indestructible for sale in September 1909. For some unknown reason the London branch of the Columbia Phonograph Coy. Gen'l. never handled the imports from Albany.

A demand for British titles and artists on the Indestructibles induced Murdoch's to set up a recording studio in their Farringdon Road, London E.C. premises. (The façade of the building still stands to this day.) Albert W. Ketelbey, a pianist, organist, minor composer and a conductor of various theatre orchestras in London was appointed musical director. 2-minute and 4-minute masters were produced, sent to America for processing and the copies for sale exported back to Britain. Murdoch's were still advertising the remaining stocks of Indestructibles in 1918, after all imports had long ceased due to the war-time import regulations.

In April 1911 Murdoch's took complete control of the Bel Canto Records for Britain for the Bel Canto Record G.m.b.H. of Germany, some of which had been stocked by dealers a little before. There was a British repertoire with British artists on those 10" discs but whether Murdoch's studio or some other studio was used for recording sessions is not known.

In February 1912 John G. Murdoch & Co. Ltd. submitted Beltona for a registered trade mark along with the logo of a woman's head

wearing a head-band, enclosed within a circle. Registered in June it was a trade mark for talking machines. Another submission of Beltona alone, to cover for talking machine accessories was forwarded in June and registered in November 1912.

When the Beltona 10" discs were introduced in December 1922 there was no trade mark cover for the label so another application was made, which was granted in October 1924 and the Beltona labels began to be printed as Beltona Reg'd.

The first presser of Beltona was The Universal Music Co. Ltd. at Hayes, Middlesex in the factory which had been built in 1920 alongside Hayes station, with its own siding, where Vocalion Records, Aco Records and other contracted records were produced. The Beltona repertoire, initially drawn from the comprehensive matrix stock at the factory, including imported masters from the U.S.A. Almost immediately Murdoch's began to have Scottish artists and repertoires recorded for their label, a few of which were also pressed for the Aco label belonging to the Aeolian Co. Ltd.

All discs were only of the 10" size at first (numbered from 101). When the 12" Beltonas were introduced during 1924, they were put into a 5,000 catalogue series. For children's delight Beltona Bairns Records of 5 $\frac{3}{8}$ inches diameter were produced to be sold with the illustrated Beltona Bairns Books.

From January 1925 the responsibility for pressing Beltonas (in the same factory) passed to the Vocalion Gramophone Co. Ltd., which had taken over the Aeolian Co. Ltd.'s business in talking machines and records including the Universal Music Co. Ltd. on 31st December 1924.

More expensive discs were introduced as **Beltona De Luxe Records**. Two sizes were pressed: a 10" size with a 6,000 catalogue series and a 12" size with a 7,000 catalogue series.

When the Vocalion Gramophone Co. withdrew from making 10" and 12" discs in 1927 to concentrate on the new 8" diameter Broadcast discs, Murdoch's turned to J. E. Hough Ltd.'s Edison Bell Works for new recordings and supplies.

With the failure of the Edison Bell record business in 1933 Murdoch's went to The Decca Record Company Ltd. for the continuation of recording and the re-pressing of back numbers but, in 1941, Murdoch's withdrew from the record industry and the label became the property of The Decca Record Company Ltd. and under its ownership the label survived into the long-playing micro-groove era.

The complete catalogue of Beltona records will total just over 2,500 different discs made for John G. Murdoch & Co. Ltd. plus another 200 recordings freshly made, or couples anew, for the Gramophone Stores in Dublin. {One side of Beltona 395 *Last Night on the Back Porch* was played. Brown and Shrubstader's composition was recorded in November 1923 by the Savoy Havana Band, under Ramon Newton's direction but issued on Beltona as the Avenue Dance Band. The master matrix was used to press at least six other labelled discs. Billy Mayerl, the pianist, had a short "break" on this side.}

To be continued

MUSIC 100

Music 100 is the name given by the EMI Group to its exhibition which has opened to celebrate the centenary of The Gramophone Co. Ltd. and The Columbia Graphophone Co. Ltd. (the companies which merged in 1931 to form EMI Ltd.). This exhibition was opened on the 14th February 1997 in the City Arts Centre, 2 Market Street, Edinburgh by Eric Milligan, the Lord Provost of Edinburgh. The exhibition is divided into 19 sections covering the early of recorded sound (with due acknowledgement to Thomas Alva Edison), up to and through the First World War, the early days of radio, the depression, the Second World War, the rock era right up to the 1990s and the age the CD ROM and Sensaura (EMI's latest sound system). Many artefacts and priceless ephemera from the archives of EMI are on view to the visitor (including items like The Gramophone Company's first royalty contract which was made with the famous Music Hall star Albert Chevalier). Another item to be seen is the telegram from Alfred Michaelis, The Gramophone Co. Ltd.'s Italian agent, asking for the transfer of £200 to pay Caruso for his second recording session in December 1902. There are many unusual items to be seen including a reconstruction of a British Mutoscope film of Theodore Birnbaum, William Sinkler Darby and 'Nipper' (British Mutoscope was a type of 'What the Butler Saw' machine). Much of the exhibition covers the 1950s to 1970s (the period of the explosion of 'pop' music) to attract the younger generation to visit. Despite the clash of all the noises from the constituent parts of the exhibition I can thoroughly recommend a visit. The cost is **£3.75** a head (concessions are available to those who qualify). All the profits from the exhibition will go to The Music Sound Foundation which has been set up by the EMI Group to improve access to music to all.

The Exhibition remains in Edinburgh until 31st May then opens at Canary Wharf in **London** on 7th July and remains there until 31st December 1997. It then opens in **York** in February 1998 and will probably remain there until the end of the year.

Chris Hamilton

A HISTORY OF LONG PLAYING RECORDS

by Douglas Lorimer

In this magazine, we have very little to say about long-playing records. This is mainly because we are collectors of old records, and LP's are considered to be a recent invention. But, since the LP as we know it will very soon be fifty years old, it is perhaps time that we looked at the history of long-playing records, and the various attempts at the idea before American Columbia managed to make it really work.

In fact, one aspect of the history of recording is the long struggle to make recordings of longer duration. The first cylinders played for just two minutes, and it was some time before four-minute cylinders became practical. These were Edison Amberol records, and longer playing time was achieved by the use of finer grooves and extra gears on the Edison phonographs to make the sound-box travel at half speed across the record. Why did Edison consider it necessary to do this? The reason of course lies in the development of the disc record, which Berliner had started with 5" discs, which played for one minute. Soon the size increased to 7", and with this the playing time increased to two minutes. By 1901 some of Berliner's discs were much longer, and this was achieved by using slower playing speeds. There was no standard playing speed as yet, and all the recording engineers had to consider was to judge quality against quantity. The slower the speed, the worse the recording quality was, while faster speeds gave better sound, but shorter playing time. Some Berliner discs are known to revolve at speeds as low as 60 rpm. Another way to achieve more playing time was to create a smaller label area. The problem here is again one of quality, as the grooves towards the centre of

a record will pass the needle much more slowly, and as we already know, slower speeds mean poorer quality. Another method was to pack the grooves closer together. In a lateral cut disc, this means that the grooves cannot oscillate so much, and so recordings have to be at a lower level (to stop the grooves from effectively bumping into each other!).

Eventually the Gramophone Company realised that the best way to increase playing time was to make records larger. So they created the 10" record with a playing time of around three minutes. This was actually just long enough for a short operatic aria, and so it began to be possible to record more serious music. Of course, new larger machines had to be made to play these larger records, and stronger longer springs were now needed, particularly as 12" records with four minutes playing time came along very soon. When discs became double-sided, up to eight minutes could be recorded on one disc.

Meanwhile, the cylinder record still only played for two minutes, and if Edison's method was to survive at all, the four-minute cylinder had to be created. Unfortunately, by the time Amberol cylinders appeared, the disc record was well established, and other attempts to make physically longer cylinders, or larger diameter cylinders (Edison "Concert" Records) were unsuccessful. There was however one aspect of Edison's recording method which could survive, and that was the hill-and-dale or vertical cut groove. When Edison's Diamond Disc Re-Creation records appeared, they were vertical cut, and one ten-inch side could play for four or more minutes at a speed of 80 rpm.

The Pathé Company were also making vertical-cut discs, having left the cylinder business rather earlier than Edison. However, Pathé discs had much larger groove spacing, and played at a speed of 90 rpm. This meant that their discs played no longer than lateral cut records. Pathé tried to counteract this by making larger discs. Their records of more serious music were often recorded on 13 $\frac{3}{4}$ " discs, although a playing time of four minutes per side was still all that they could manage. Eventually Pathé made some 20" discs, and although we could be forgiven for thinking that this would be the ultimate long-playing record, this was not the case at all. The huge discs had very large grooves, and were an early attempt to make records not longer, but louder, so that they could be heard in a large space, or in the open air. The experiment was not a great success, and today these giant records are sought after by collectors, more as objects to hang on a wall to impress visitors, than to be played and listened to.

The only other attempt to create longer playing time in these first decades of the century was Poulsen's "Telegraphone". This was a forerunner of tape recording, only a continuous spool of wire was used. As electrical amplification still did not exist, the machine made a tiny sound, and although it could record speech, it had to be listened to on headphones, and was not a commercial success. Magnetic recording would have to wait for the arrival of the Magnetophon in 1936, and the public would not be able to use tape recording until the 1950's. In the last years of acoustic recording, another method was tried to increase playing time. It was known that as the needle moved towards the centre of a record, the speed of the grooves passing it would slow down dramatically. This caused a phenomenon which we know as "end of side distortion" and causes much grief to recording engineers who are trying to join together record sides when creating a historical reissue on

CD. It was argued that if the record could speed up as the needle moved across the record, so that the grooves always passed under the needle at the same speed, then the problem of end of side distortion would disappear. Another argument in favour of this was that the playing time would increase dramatically. In fact, "World Records" were astonishingly successful, and playing times of 15 minutes per side on a 12" record were possible, still using standard grooves. Unfortunately, the World Record Controller, a device needed to attach to a gramophone turntable to increase playing speed as the record progressed, was not entirely reliable, and as this was not the product of a major record company, World Records only survived for a few years.

Around the same time Edison was still developing his Diamond Disc idea, and this resulted in the Edison 40-minute record. As usual with Edison, this was a wonderfully skilful idea, and these vertical cut records looked like conventional Diamond Discs, except that these had amazingly fine grooves, which allowed these records to play even at 80 rpm for an incredible 20 minutes per side on one twelve-inch disc. Ten-inch records were also made. The Diamond Disc machines to play these had special gears to move the tone-arm across the record very slowly, but even with Edison's special floating stylus, mis-tracking was quite common. Unfortunately, these records didn't just look like conventional Diamond Discs; they sounded like them too, as they were almost all dubbed from original acoustic recordings. The opportunity to record longer pieces of music was not taken. (World Records did attempt longer orchestral pieces like Schubert's Unfinished Symphony - on one disc.) As a result, and because of the expensive machinery needed to play them, Edison's 40-minute records disappeared completely after only a couple of years, and electric recordings were never attempted in this form.

An earlier and quite successful attempt to make a longer record was the "Encore Record" which carried four tunes, two on each side. The two tracks on each side are linked by a cross-over groove, and one side can play for nearly five minutes on a 10¼" record. These had very colourful labels, and although no music of great consequence was recorded on these discs, they must have sold well, to judge by the numbers of them that are still found today.

Electrical recording came along in the mid-twenties, and engineers soon found that they could manipulate the sound being recorded. Now a recording with less volume and less bass could be contained on much finer grooves, and soon the eight-inch "Broadcast" record was in production. These, made by the Vocalion Company, actually had a two-inch label which allowed grooves much closer to the centre of the record, and on this label were the words "The Long Playing Record". This is very likely the first use of the term on a record label. These little records claimed to have a playing time equal to a ten-inch record, and it came as no surprise that "Broadcast" ten-inch records had a playing time equal to a twelve inch record.

Other companies quickly joined the race, and Crystalate made eight-inch "Eclipse" records, while Edison Bell made "Radio" and Homochord had their "Plaza" label. With "Crown" records, Crystalate introduced 9" records, and "Broadcast" which were soon to move to Crystalate, also made 9" discs. Edison Bell Winner, Mayfair, and Beltona all made 10" fine-groove records with two-inch labels, but the major companies - H.M.V., Columbia, Parlophone and now Decca, stayed with conventional 3½" or 3" labels and standard grooves. There are of course some very long sides on these labels, particularly of speech or chamber music, but these records make no claim to be long-playing.

Talking pictures were the great craze in the late 1920's, culminating in Al Jolson's "The Singing Fool". The first "talkies" had sound on disc rather than on the actual film, and these discs can occasionally be found today. A method had to be devised to make a record with continuous playing time of ten minutes - the length of one reel of film at that time. This was achieved by making a disc 16" in diameter, and playing at 33⅓ rpm. The grooves were of the standard type used on 78 rpm records, but because the records were so large, the grooves would pass the needle at much the same speed as on a conventional 78, and the resulting sound was quite good. Any surface noise would be masked to some extent by the noise of the projector. The problems of synchronising sound and picture were enormous, and once it became practical to record sound on film these large discs disappeared forever. Edison had in fact tried something similar with a complex link-up between the projector and a phonograph playing giant cylinders. The results were very hit-and-miss, and this early attempt at talking pictures was not successful.

These cinema records were the first to use 33⅓ rpm as a playing speed, and in the early 1930's Columbia actually made some 12" records at that speed "for cinema use". These appeared (under the heading of Cinema Records) in Columbia catalogues of the time, and although available to the general record-buying public, they could only be played on a machine which could play at 33⅓ rpm. Only cinemas had that kind of equipment, and possibly Columbia made these strange records so that cinemas would have a use for their long-playing gramophones now that sound-on-film was available. Does anyone remember the music that used to be played before the curtain rose, and the show started? It could well have been one of those Columbia discs that you heard.

Once the 33 $\frac{1}{3}$ rpm record appeared, it refused to go away. In America, RCA made a series of "Program Transcriptions". These were more like the modern LP than anything we have discussed so far. They were mainly 12", and played at 33 $\frac{1}{3}$ rpm. The grooves were fine, although not as fine as a modern LP, and they were pressed in a slightly flexible material. The records played for nearly twenty minutes per side, and although most of them were dubbed from existing 78's, a very few were original recordings. The American people were sadly not in a financial position to buy these new records or the equipment to play them, and although they stayed in the catalogue for a few years, they did not last and were soon forgotten.

The years preceding the Second World War saw no obvious developments, although great things were happening behind the scenes. In Germany, the infant Magnetophon (although it was rather a big baby) had developed enough to allow radio broadcasts to be recorded and played back to an unsuspecting public at a later date. In England, the Decca Record Company were experimenting with radar signals, which led to the ability to record a much wider frequency range on conventional records. This led to Decca's famous "ffrr" recordings (full frequency range recording), and in America in 1948, the LP was officially launched by Columbia. This time the market was ready for it, and with advertisements showing a huge pile of 78's beside half-a-dozen LP's, claiming that each pile contained the same amount of music, and most important, affordable equipment to play the new records, success was assured.

Soon Decca were making LP's in Britain, but on their London label for the American market. These were mainly transfers from 78's, as the new tape recordings were still not established. Transfers were done "live" using multiple turntables, and engineers had to quickly start the next record as the

previous one finished. When the first Decca LP's were issued here in 1950, tape recording was being used, and although tape noise was a problem on these early LP's, this was soon overcome. EMI held on to 78 rpm records until 1952, when they at last decided that the day of the 78 was over, except for popular music. The last commercial 78's were issued in 1960, by which time the LP had gained variable pitch recording. Deutsche Grammophon Gesellschaft actually pressed 78's using this method, in which grooves are placed close together during quiet music, and spaced further apart for louder passages. This technique, which used tape recorders to sample the signal before cutting, so that the cutter could vary its speed across the record, could double playing time - one 78 side could play for eight minutes on a 12" disc. In 1958, the first commercial stereophonic records were made, and the LP had really come of age.

As in nearly every aspect of the history of recorded sound, there is a great deal of re-inventing going on, and even the 1928 edition of the Encyclopaedia Britannica has a long article on the gramophone, and a whole section devoted to long playing records! Just why Columbia succeeded in 1948 when so many others had failed before is one of those things which we can only explain by saying "the time was right". If you get the chance, do try to hear some of those earlier experiments in longer playing records - you might be surprised at how good they sound.

A FAIRY TALE

by D. Pepperdine

A short time ago, whilst browsing in a small antique shop, I observed a small tin on one of the cluttered shelves. First impressions indicated to me that it might be an old biscuit tin. However on closer examination I saw the words "Fairy Melodious Gramophone" on the tin.

I opened the tin up and found all the original components: the turntable, soundbox and holder, horn, winding handle and the instruction leaflet "How to use the Fairy Melodious Gramophone".

It is obviously a very basic machine. There is no spring-driven motor. The turntable is rotated just by turning the handle. At the end of the instruction leaflet it states "British Manufacture Throughout". Also mentioned is "This Gramophone is made to play Fairy Records with Fairy Needles". I have not seen either of these items but presumably there are still some around today.

Obviously alternative small records of different manufacture could be played on the Fairy Melodious Gramophone and presumably other needles could also be used as in normal gramophone.

A photograph of the gramophone and a photostat of the Instruction leaflet are on the opposite page.



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Fit the horn on to the sound box, and place on the upright bracket inside the case.

Fit a needle in the sound box, place your record on turn-table, and all is ready.

See the needle is on part of record that comes nearest hinge of case.

Now turn the handle (not too quickly), and as evenly as possible.

IMPORTANT.—THIS GRAMOPHONE IS MADE TO PLAY
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GIUSEPPE CREATORE

Supplement

Since Frederick Williams' article and discography on Giuseppe Creatore appeared in *Hillandale News* Numbers 210 and 211 of June and August 1996 some photographs of Giuseppe Creatore arrived from Frederick Williams. These have been loaned by Giuseppe's son Luigi. I reprint a selection of these here and would like to thank both Frederick and Luigi for the opportunity to publish them.

Chris Hamilton





CAVAN O'CONNOR (1899-1997)

It is with sorrow that the Society learns of the passing of its oldest member, Cavan O'Connor, at Charing Cross Hospital on Saturday 11th January at the age of 97. He was a star of stage, the gramophone and radio, and at the height of his career could claim audiences of up to 4 million.

He was born on July 1st 1899 just outside Nottingham; his father was a painter and his mother a lacemaker. At the age of 13 he started working in a coal mine, then changed to delivering newspapers with a start at 5 in the morning, but found life more congenial as a barber's lather boy. After time as a printer's junior he went to work at Boot's factory where he was encouraged to sing by his fellow workers. On the outbreak of war in 1914 he tried to join the Royal Navy at the age of 15 but was soon found out; he tried again and was accepted by the Royal Garrison Artillery, went to France in June 1916, was wounded and invalided home. In the 1939-45 war he joined the Home Guard but was not able to continue due to bronchitis.

After the 1914-1918 war O'Connor widened his musical experience through the encouragement of Lomax, the manager of a piano store in Nottingham where he worked delivering pianos, and started earning fees by singing at fraternal dinners in the evenings; in 1921 he was awarded a 4-year Opera Scholarship to the Royal College of Music. From there he moved to the Old Vic and Covent Garden, mostly in bit parts and the chorus. He met his wife Rita at this time in the chorus, and they married after a 3-year engagement. It was in 1925 at the Aeolian-Vocalion studios in Grays Inn Road that Cavan O'Connor cut his first records, after being introduced by a college friend who was employed as a pianist and coach there. The chorus organiser John Thorne gave him a chorus part in *The Mikado*, resulting in the recording engineer Bill Hanson asking for a test record with the promise of a contract if successful. He was and received a fee of 4 guineas with the addition of a 12 month's contract for singing dance band pieces. This was the beginning of his collecting pseudonyms, over 30 in all, and his record company labels were said to have reached 15.

After leaving Covent Garden he joined Sir Nigel Playfair's company at the Lyric, Hammersmith, and appeared in the revival of *The Beggar's Opera* playing minor roles, and also A. P. Herbert's revue *Riverside Nights*.

His radio career started with a visit to the BBC's Savoy Hill studio in 1925. In 1935 the BBC's Head of Variety, Eric Maschwitz, and producer Max Kester had the idea of a *Vagabond Lover* programme, a style then enjoying much success in the States with Rudy Vallee. The BBC's *Vagabond Lover* would however be nameless and it was broadcast at Sunday lunch-time from the Queen's Hall, later blitzed. O'Connor's signing off piece *Goodnight pretty maiden, goodnight* he first heard in Berlin, and his recording soon created its own success; it was a piece from Eduard Künneke's operetta *The Cousin from Nowhere*, produced in London in 1923. *The Vagabond Lover* with its un-named principals disappointed when transferred to variety stage, and O'Connor had more success when he reverted to his real name, but said he never really liked the halls. Asked to name some of those he worked alongside, he said his idol was G. H. Elliott and Jimmy James was his favourite comic, but had little to say for Al Bowlly, though they once worked briefly as a recording team. A more recent comedian he enjoyed was Ken Dodd. He was also one of a number of trained singers who could be relied on to "take the vocal" on the ballad types of dance records, though not often credited on the label. Those who come readily to mind include John Thorne, George Baker, Stuart Robertson and Monte Rey. Songs he will be remembered for will of course start with *Goodnight pretty maiden*, and *I'll take you home again, Kathleen*, and many songs of travel, as well as Irish repertory, introduced in the wartime *Irish Half Hour* radio series; some of those he recollected were sung by his mother.

Only 9 days before he died Cavan O'Connor was featured in Radio 4 programme called *Ninety Not Out*, introduced by Ned Sherrin, and being a short series of interviews with noteworthy people in their tenth decade. Described by Ned Sherrin as a "legendary performer in his day" Cavan O'Connor gave pleasure wherever he sang, and so few of his variety contemporaries went so far on the road and sea to do it.

He is survived by his wife, Rita, and by his three sons and grandchildren, to whom we extend our sympathy. After Requiem Mass in Brompton Oratory, Cavan O'Connor was interred in Mortlake Cemetery.

George Frow

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REVIEWS



**Three Legendary Tenors,
Nimbus NI 1334,
Wilhelm Herold, Nimbus NI 7880,
Marian Anderson, Nimbus NI 7882**

Three Nimbus CDs under review this issue and I reckon that there will be something in the three and a half hours of music to appeal to just about everyone.

Now, mention "The Three Tenors" and thoughts immediately go to Pavarotti, Domingo and Carreras. But in a nice bit of marketing strategy, Nimbus has come up with a CD which it has entitled *Three Legendary Tenors*, featuring Enrico Caruso, Beniamino Gigli and Jussi Björling. Those three were of course legends in their own lifetime but unlike Pavarotti and Co. they were not contemporaries and never performed together. Caruso was born in 1873 and died in 1921, Gigli was from the next generation, born in 1890 and died in 1957 whilst Björling was of the younger generation, born in 1911 and died tragically young in 1960.

The recordings on this CD have been taken from Nimbus' Prima Voce series of historical vocal recordings produced using their acoustic transfer process which in simple terms entails playing mint copies of the original 78s on a high quality acoustic gramophone using fibre needles and then recording onto digital tape the sound that issues from that machine. This method has both its supporters and its detractors; some people believe that the only way to get the full recording from the grooves of old records is with specially designed jewel styli, lightweight pickups and all sorts of filters. I have to admit that I sometimes play my 78s like this, but I am also not averse to sharpening up a thorn or fibre needle and playing some of my records on one of my wind-up gramophones (a Senior Monarch for a nice early operatic G&T, the HMV 511 for 20s recordings, or the HMV 130 for discs from the 1930s).

As a keen collector of old recordings I was pleased to see this compilation - it's the sort of

disc which would appeal to someone who might not feel disposed towards buying a CD or two of each of the three singers represented.

The disc contains all the popular favourites: Gigli's *Vesti la giubba*, *Mattinata* and *O Sole Mio*; Caruso's *Celeste Aida*, *Flower Song* from *Carmen* and *Recondita armonia* from *Tosca*; and Björling's *La donna e mobile*, Tosti's *Ideale* and, of course, the ever-popular *Nessun Dorma*.

However on the downside, I thought that the explanatory booklet fell short of Nimbus' usual high standard. For a start it is not even a booklet, just a single folded sheet with barely three pages of text. One of these contains the track details, but infuriatingly does not include the recording details, particularly the dates. So a relative newcomer to the world of old recordings might wonder at the thin distant sound of the Caruso accompaniments; it needs to be explained that some of those tracks date from 90 or so years ago. Likewise the orchestral accompaniment at the end of *Nessun Dorma* sounds a little woolly. It should have been pointed out that this Björling recording pre-dated the famous Pavarotti version by something like 50 years! That niggle apart, this compilation is ideal for opening up the fascinating world of historical recorded sound. The catalogue number is Nimbus NI 1434 and the CD is called *Three Legendary Tenors*.

Onto the second of our CDs under review, and it is another tenor, but one who is little known in this country except among collectors like ourselves. But in his native Denmark, Vilhelm Herold is a legend even to the extent of having a memorial collection (a sort of musical museum) set up in his birthplace on the island of Bornholm. Herold's heyday in the early years of this century was at the time when it was impossible to sing opera in Copenhagen in anything other than Danish. It is for this reason, I suppose, that most of Herold's recordings are in his native tongue, but, as the informative CD notes point out, the Scandinavian tongue was often adjusted to fit the pattern and even the sound of the language in which the opera was originally written. Furthermore, it has been pointed out that Herold's Danish singing sounds very French - a legacy perhaps of his French singing teachers!

You could judge for yourself by listening to Herold's 1908 recording of *The Flower Song* from *Carmen* - an opera set in Spain, written in French and sung in Danish!

But apart from the familiar solos and duets (including two with the excellent bass-baritone Helge Nissen) there is a handful of unfamiliar Scandinavian items. The transfers are on a par with the standard we have come to expect from the Nimbus team.

So that's the Nimbus Prima Voce CD number NI 7880 entitled *Vilhelm Herold*.

Finally to the singer who was told by the great conductor Arturo Toscanini "A voice like yours is heard once in a hundred years". He was talking to the American contralto Marian Anderson. Although eleven of the tracks on this CD are of Spirituals for which this eminent black singer was perhaps best known. There a number of tracks of her oratorio singing, including a beautiful *He shall feed his flock* from Handel's *Messiah*.

The story is well known of Marian Anderson's engagement to sing at Washington's Constitution Hall but that permission was withheld by that fearsome organisation called *Daughters of the American Revolution*, solely, it would appear, because of Marian Anderson's colour. The President's wife, Mrs Eleanor Roosevelt, resigned from the organisation over the issue and someone had the bright idea of staging an open air concert for the singer at the Lincoln Memorial which attracted 75 thousand people. But despite that victory, it was not until 1955 that the singer was finally invited to appear at the United States' great national opera house, the Metropolitan. Although she made her farewell performance in 1965, Marian Anderson lived on to the grand age of 94, dying as recently as April 1993. The notes accompanying this CD give the birth date that Miss Anderson herself claimed 1902, but she was in fact born in 1899, however why shouldn't a lady lie about her age! There is a total of 18 tracks on this CD with a fully illustrated booklet with background notes by John Steane, whose book *The Grand Tradition* and its associated EMI LP should be in everyone's shelves.

Again the transfers are of the usual standard, with one or two reproducing very well indeed - something that does not always happen with later electrical recordings on the Prima Voce series.

A reminder then of a great singer is this Nimbus Prima Voce CD number NI 7882, called simply *Marian Anderson*.

Beethoven: Symphony No. 9 in D minor Opus 125; Concertgebouw Orchestra, Willem Mengelberg (conductor). Music & Arts CD 918, 71:11, ADD mono, full price.

Forty-six years have passed since Willem Mengelberg's death in 1951. During the course of his career he worked with many of the world's leading orchestras, but was music director of only two: the municipal orchestra of Luzern, 1891 to 1895, and the Concertgebouw Orchestra of Amsterdam, 1895 to 1945. As a guest conductor, his activities in North America were of particular importance. In 1919, the Boston Symphony Orchestra approached him as a possible successor to Karl Muck. The fee offered was unacceptable to the conductor and the negotiations foundered. Between 1921 and 1929, he made annual visits to New York and it was during this period that he supervised the amalgamation of the city's two principal orchestras: the Philharmonic and the Symphony. His main achievement, however, was his work with the Concertgebouw Orchestra. During his fifty-year tenure, he moulded them into a virtuoso ensemble. Whilst his repertoire was wide, two works occupied a special place in his performance aesthetic: Bach's *St. Matthew Passion* and Beethoven's *Symphony No. 9*. Of these, he wrote in 1950: '...there are some occurrences, some motives, which weave themselves through my life and through my recollections like a golden thread and which continually re-appear. In the first place the immortal masterpieces of the very great which for me, as the artistic reproducer, continually present new problems and in my profession almost reach a liturgical significance, such as Bach's *Passion of St. Matthew*, which I conducted in the Concertgebouw in Amsterdam every Palm-Sunday for almost half a century, and Beethoven's 9th *Symphony* without which I cannot visualize a successful concert-season.' The recording of the symphony heard on this CD was made during a live performance at the Concertgebouw, on 1 May 1938.

Franz Wüllner, Mengelberg's teacher, emphasised the importance of Beethoven's metronome marks. The printed indication at the beginning of the *Allegro ma non troppo, un poco maestoso* is ♩=88, Mengelberg's core tempo throughout the first subject. Much has been made of the differences that exist between Toscanini's and Furtwängler's readings of this movement's

Colin Johnson

opening bars. As a result of this naïve dialectic, other conductors' interpretations have often been divided into two categories. Mengelberg's vision of the opening underlines the absurdity of any such division. The second violins' and celli's sextuplet semiquavers are played in time. This, however, does not mean that the conductor's reading lacks subtlety. By a cunning combination of string sonority and tempo, the sextuplets act as a foil to the descending fifths and fourths. The rhythmic articulation of the anacrusic demisemiquavers in bars 2 to 12 not only balances the controlled freedom of the sextuplets but, also, functions as a unifying device, linking the opening bars with bar 17. In the bars directly preceding this passage, the conductor applies a small *accelerando*; this is balanced by a *Luftpause* before the anacrusic demisemiquaver at the end of bar 16. Whilst the inclusion of a *Luftpause* at this juncture requires the wind and horn parts to be edited, the conductor's motivation is clear: to draw attention to the belated arrival of the tonic. Mengelberg's matter-of-fact rendering of this section underlines the granite-like qualities of D minor within the movement as a whole. From bar 74, the conductor adopts a slower tempo: $\text{♩}=63$. The immediate reason for this reduction is the onset of the second subject at bar 80; the new speed, however, has wider, structural implications: this pulse has links with the slow movement's *Andante moderato*. Although his manipulation of tempi within the symphonic macrocosm is of importance, his management of the first movement's speeds is also of interest. For example, between bars 102 and 109, where Beethoven juxtaposes material based on the first and second subject areas, the conductor stresses the pulsant integrity of his reading by reapplying $\text{♩}=88$ and $\text{♩}=63$ respectively. At bar 111, the first violins play a portamento, linking the first violins' two two-bar phrases. Their *legato*, rising material, along with that of the winds, derived from the second subject, contrasts the short, dotted figure, based on the first subject, in the violas and celli. By inserting a portamento at this point, the conductor underlines the contrasting nature of the first and second subject areas' phraseologies. At the development, from bar 160, the quality of the string articulation is striking. As in the opening bars, the descending demisemiquavers act as a foil to the sextuplet semiquavers. More important, the articulation of the first violins', violas' and double basses' material replicates, exactly, the quasi *sforzandi* that Mengelberg applies to this figure at the beginning of the movement. The sense of ensemble created by this manoeuvre is indicative of his

search for unity within this movement as a whole. Further, in the recapitulation, the conductor underlines the symmetry of his reading by reapplying his tempo manipulations precisely. Moreover, he captures the funereal nature of the coda by inserting a *meno mosso* at bar 513; the speed at the beginning of this section is $\text{♩}=63$, his tempo at the second subject. This is followed by an *accelerando*, returning to the tempo *primo* at bar 539. Mengelberg's reading of this movement is based on a highly organized pulsant plan.

Tempo, articulation and reorchestration are central to Mengelberg's reading of the Scherzo. Beethoven's metronome mark at the beginning of the *Molto vivace* is $\text{♩}=116$. Even though the conductor directs this section between $\text{♩}=112$ and $\text{♩}=116$ the music's integrity remains intact. He complements this tempo by applying hairpin-accents (-) to the ♩ at the beginning of each of the fugato string entries from bar 9. This adds colour to passages that are rhythmically bland and ensures that the point of attack is rendered accurately. From bar 77, he inserts a *meno mosso*, sitting on the back-edge of $\text{♩}=112$; he continues with this reduced tempo at the second subject (from bar 93). Whilst it was customary for conductors from this period to slow down at the subsidiary theme, it would have been inappropriate for Mengelberg to have made a greater reduction at this juncture. If he had done so, the rhythmic flow would have been impaired. The conductor's orchestrational retouchings at this subject emphasise his place within the central European tradition. From bar 93, Mengelberg adopts Wagner's suggested reorchestration: he doubles the winds with the horns. Later, from bar 330, he strengthens the subject further by adding trumpets. At the time of this recording, conductors were beginning to question the wisdom of these modifications. For example, Otto Klemperer decided to abandon them for his Berlin performance on 25 April 1931; he did, however, reinsert them four years later. The tempo relationship between the Scherzo and the Trio has been a source for lively musical debate. From the Trio's metronome mark ($\text{♩}=116$), it is clear that its tempo is related to that of the Scherzo. Mengelberg, like many of his contemporary colleagues, takes the Trio at a slower tempo than that indicated. His pulse for the *Presto* is $\text{♩}=72$. By adopting this speed, he displaces the movement's symmetry.

Of the third movement, and of an *adagio* in general, Wagner wrote: 'In a certain delicate sense it may be said of the pure *Adagio* that it cannot be taken too slowly. ...None of our

conductors is courageous enough to take an Adagio in this manner.' Wagner gives no metronomic indication as to his desired speed, but it can be assumed that he found the printed mark ($\text{♩}=60$) at odds with the superscription, Adagio molto e cantabile. Mengelberg's tempo at the beginning of this movement is $\text{♩}=60$; this is in keeping with Wagner's ideas. For Mengelberg, the reduced speed, beaten in quavers, allowed greater rhythmic freedom and increased scope for rubato. He continues to beat in quavers at the Andante moderato; here, the tempo is $\text{♩}=63-6$. It would seem, then, that for him, the key issue was not the strict observance of the composer's printed instruction but, rather, the differential between the two speeds. By beating the opening in quavers, problems are created later in the movement. For example, at the *Lo stesso tempo* from bar 99, the metre change from a quaver to a dotted crotchet, rather than from a crotchet to a dotted crotchet, disturbs the flow of the music. Another important issue that emerges during the course of the movement is Mengelberg's use of portamento. If one examines other live recordings from this period, it is clear that this technique was beginning to fall from favour. This, however, is not the case here, where the strings seem to slide at will. While it is not possible to consider each of the portamenti heard in this performance on an individual basis, it must be assumed that they were inserted with the approval of the conductor.

Mengelberg's manipulation of the last movement's tempi is an enigma. In the introductory passage, bars 1 to 91, where the previous movements are reviewed, he conforms to the printed metronome mark at both the Presto ($\text{♩}=96$) and the Allegro ma non troppo ($\text{♩}=88$). Similarly, at the Vivace, his tempo corresponds to that of the Scherzo ($\text{♩}=116$) and, at the Adagio cantabile, he reapplies the slow movement's opening speed ($\text{♩}=60$). Later, however, his tempi do not match those indicated. For example, at the Allegro assai (bar 92) his tempo is $\text{♩}=58$ and, at the Alla Marcia (bar 331), his speed is $\text{♩}=126$. At the Andante maestoso (bar 595) his pulse ($\text{♩}=60-3$) is, again, slower than that prescribed by Beethoven ($\text{♩}=72$). By conducting this section at a reduced speed, the tempo relationship between bar 595 and the Adagio ma non troppo, *ma divoto* (bar 627) is affected. The printed metronome mark for the latter is $\text{♩}=60$. As the music from bar 595 is taken at a slower tempo than that marked, the

passage from bar 627 is reduced accordingly; Mengelberg directs it at $\text{♩}=44$. Even though he attempts to preserve the speed differential, he contradicts the superscription: the Adagio is no longer *ma non troppo*. Further, at bars 656, 763, 851 and 916 he takes different tempi from those printed. If he had applied this policy throughout the course of his reading, and employed tempo relationships that reflect the architectonics of the movement within the symphonic macrocosm, then his abandonment of Beethoven's original instructions would be understandable. As he followed the composer's metronome marks in some of the earlier movements, and restated these tempi in the introductory section of the Finale, his manoeuvres appear to lack logic. One suspects that Wüllner would not have been impressed. Mengelberg alters the orchestration of certain key passages in the Finale. Between bars 190 and 198, he doubles the first-desk wind players with the first violins. This amendment is puzzling. The conductor clearly intended to strengthen the line but, instead, has upset the symmetry of Beethoven's original. Later, at bar 648, the first oboe's *b*," is given over to the flutes. This adjustment is less obtrusive. At the Prestissimo, from bar 920, the percussion parts are altered. This modification, along with the *molto rallentando* that Mengelberg inserts at bars 938 and 939, affects the direction of the music and lessens the impact of his reading as a whole.

Recently, some commentators have questioned Mengelberg's skills as an interpreter. His ability as an orchestral trainer is not in question, but the impression left by this recording is that of a musician in search of effect rather than content. Nonetheless, his work with the Concertgebouw Orchestra, along with his early championing of compositions by Mahler and Strauss, means that his place in the history of performance is secure.

Raymond Holden

The Glasgow Orpheus Choir - *O Light of Life*, Catalogue Number MOICD 012

This CD has been issued by Moidart Music Group Ltd. to complement their previous Glasgow Orpheus Choir CD, MOICD 007, which I reviewed in *Hillandale News* No.203 of April 1995.

Whilst the earlier CD concentrated on the last recordings of The Glasgow Orpheus Choir this one, in contrast, spans virtually the whole field of their recorded legacy. The recordings range from October 1925 to May 1951. After listening to the CD I was struck by the consistent quality of singing that Sir Hugh Robertson obtained from his choir over the years. Apart from the differences in recording quality I was not given any clue to enable me to place the tracks in any chronological order.

The tracks transferred from the original master tapes are of excellent quality. The 78s were transferred from original commercial pressings by Peter Dempsey. The transfers are good, retaining much of the frequency range of the original recordings whilst cutting back on some of the often quite fierce surface noise, in complete contrast to other material I have heard transferred by Peter Dempsey in which little of the higher frequencies were retained.

The choice of material is wide covering traditional Scottish hymn tunes, songs by Robert Burns, traditional Scottish songs, J. S. Bach, Elgar and Handel. Hymn tunes like *Stracathro*, the Negro spiritual *Deep River*, *The Shower* by Sir Edward Elgar, *O can Ye Sew Cushions*, *The Isle of Mull* and *Mice and Men* are my particular favourites from this 24-track CD.

I can thoroughly recommend this CD and give full marks to Iain McLay (the producer) and his team for restoring such fine performances to the catalogue. The notes with the CD are of good quality and the discographical information provided by Robert Rankine is comprehensive.

This CD is available from all good record stores at around **£13.99**

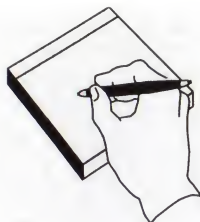
Chris Hamilton

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| April 15th | Ewen Langford will give a programme about the professional career of his mother the singer Caroline Hatchard (1910-1932) entitled <i>My Mother, Aunts, Uncles and Friends</i> |
| May 20th | <i>About a Hundred Years</i> ("I am Dr Brahms, Johannes Brahms") - a talk by Eliot Levin |
| June 17th | <i>A Pair of Sparkling Guys</i> - Geoff Edwards presents an evening of Gilbert and Sullivan |
| July 15th | Frank Andrews is back on the podium with part five of <i>We Have Our Own Records</i> |
| August 19th | Allan Palmer will talk on and play music on <i>English Song Cycles</i> |
| September 16th | Peter Martland will give a programme on the EMI Centenary Further details will be given later. |
| October 21st | Colin Johnson - Title to be announced |
| November 18th | Paul Collenette on <i>Edison Records 1926-29</i> . Paul will talk about and play some of the last Edison records including the Edison Long Play Record |

LETTERS



Whither CLPGS?

Dear Chris,

What is happening to CLPGS? Despite continued unqualified assurances from Society members that the CLPGS does enough to attract younger members, the fact remains that we are not encouraging or recruiting enough newcomers to our hobby at all.

The advertising of events is far from adequate. At fairs no information is given out warning of the 'pitfalls' of buying a gramophone or phonograph for the benefit of the uninitiated. After all, we are supposed to be a charity now. In fact, there would appear to be little common information passed between existing members/collectors aside from that which specifically deals with records and the newcomer is all but ignored.

Let's take a look at *Hillandale News*; the balance of its content lies heavily in favour of articles on records over machines. Do we all want to read a twenty page piece on matrix numbers? I think not. There are already plenty of specialist periodicals available which deal with record collecting.

I have spoken to a dozen or so members who like myself have little academic interest in records as far as companies, labels, matrix numbers etc. are concerned and buy records based on their musical appeal.

As the British Library would now argue, no record is more valid than another as all are worth keeping for posterity so The Spice Girls can be filed alongside Wordsworth or Shakespeare. Out goes the cultural snobbery at last. Musical preferences are a personal matter, so personally I cannot see the merit in holding group meetings purely to spend time listening to one man's particular musical interests. You might as well play your own favourite records at home be they Spice Girls or Caruso if this is to be the case.

I am not suggesting that meetings of this nature should be prohibited for those members who continue to enjoy them, but a more balanced

approach is required both in terms of the music and the machine collecting aspect of our hobby if newcomers are to be interested. As a result of this existing bias, meetings organisers should not be disappointed if turn-outs are low for each meeting.

As it is, the best phonographs and gramophones on the market sell through the prestigious sale rooms of the main London auction houses and inevitably find their way back to Japan and South Korea. Where has the British interest gone in landmark machines such as the HMV 202? It would be good to think that the Society could secure at least one good example in this country to go with its E.M. Ginn Expert Minor. Instead, Society members seem more occupied and indeed fascinated with a cheap 70s plastic battery-operated gramophone which was made for children!

Meanwhile our would-be aspiring UK gramophone collector is left with little other than the Crapophone (a truly vile subject) to cheer him or her.

How is it that the aforementioned can cause so much anger and frustration amongst Society members without the CLPGS taking action to eradicate it? It would appear that the "well it's not my problem" attitude prevails amongst us. Fortunately, for those readers who are interested, at long last, action is being taken by the authorities to prevent the fraudulent sale of reproduction 'HMV' machines. Watch this space for further details.

I hope in time that this will encourage dealers to offer more genuine machines at fairs. All too often I have heard the call "well I didn't bring much because I won't sell anything here", which takes me back to the point about interesting newcomers to the field and sufficiently advertising events. We could clear the decks of 'Crap' and start again to sell quality items to UK collectors for preservation in their collections and finally break the vicious circle.

Only by taking this firm action, will the CLPGS reverse its decline and survive into the 21st century. In its present state, travelling along the road to oblivion, it will not last longer than another twenty-five years. It must look forward to the future like other organisations and be prepared to change. There is no use pretending that nothing has happened since the advent of the 78 record. The Society should embrace newer technology as well in the context of its historical development.

I joined the CLPGS five years ago to further my interest and knowledge of gramophones and hoped that I would be part of a society which would be determined to preserve for future generations the heritage of our musical past and educate the public on the subject in conjunction with other technologies from this century. My disillusionment has resulted in much of my time being spent consulting with the Museums Board and various Historical Societies where there is clearly more interest in the subject. Consequently, I am preparing my own agenda for the Society with a list of practical measures (including a Society Handbook and an Open Forum) which could be undertaken to improve the situation. If there is any interest in my comments from like-minded members (Editor willing), I will forward it for publication in a future issue.

Yours sincerely,

Steve Miller, Evesham, Worcestershire

{Steve has certainly nailed his colours to the mast! He is one of our younger members (29 years old) and has raised several important points. I agree that the content of *Hillandale News* is weighted in favour of records. This is a point I well aware of. However despite several pleas to readers both in the pages in this journal and by letter and telephone I have not received enough articles to radically change the balance. For some reason machine collectors/owners are reluctant to put pen to paper. However I will continue to try to redress that imbalance. Steve is right to suggest that the Society will also have to embrace later technology than cylinders and 78s. After all the micro-groove record is now part of history. I would welcome readers' comments on the issues raised by Steve in his letter. Remember *Hillandale News* is the one means by which our wide and disparate membership can keep in touch with each other. Ed.}

AFWK

Dear Chris:

Frank Andrews' extensive listings of miscellaneous British record labels (*We have our own records*) continue to fascinate! His recent episode has as its first entry (*Hillandale News* 214, February 1997, p203) the mysterious 'AFWK.' I remember considering this oddity some years ago when I read the article *Joseph Holbrooke: Byways of the recorded legacy* (*Antique Records*, October 1974, pp18-26), which carries the reference to an 'AFWK' disc. At that time, I came to the conclusion that the name was merely the product of someone's careless handwriting (or careless misreading of handwritten capitals). If you scribble the letters 'AFMC' (for Anglo-French Music Company), it is ex-

tremely easy to produce something that looks exactly like 'AFWK.'

In the Holbrooke article, the 'AFWK' disc D56 (*Valse alsacienne* played by pianist Alec Rowley) is given as being the same as OUP 2079: Frank described the connection between Oxford University Press and AFMC in a previous article (*Hillandale News* 213, December 1996, p163). In addition, he mentioned Rowley as appearing on the AFMC discs, recording some of the Trinity College of Music examination pieces; and so it is reasonable to conclude that this particular disc is indeed an AFMC production. Frank himself suggests as much; he is surely correct in his cautious approach to the almost certainly spurious 'AFWK.'

best wishes,

Peter Adamson, St.Andrews, Fife

Dcart

Dear Chris,

You ask those who bought the DCart computer program to write in with their experiences. I have experimented with it and the problem that I hit was that the scissors logo is very near to the filter logo and I have inadvertently lost material through clicking on the scissors by mistake. I am PC-less at present as my hard drive has refused to function, so my experiments have been brought to a halt. I have been impressed so far with what it can achieve when used with care. This letter has been typed on my teenaged BBC micro which is still going strong!

Yours sincerely,

Robin Cherry, Sawbridgeworth, Hertfordshire

Additions to My Collection

Dear Chris,

I've recently made some additions to my collection. Firstly some ephemera. I recently acquired a bound volume of *The English Mechanic Magazine* from September 1877 to March 1878. This includes the letter from Charles Batchelor published on 4th January 1878. Also included is an article from the 30th November issue entitled Edison's Phonograph which gives news of his earlier "paper phonograph". This must surely rank as the first news of his work given to the British public. Charles Batchelor appears again in the 11th January issue in which he writes about the telephone and phonograph combined experiments. I also have a copy of the 3rd January issue which contains an advert for a tin-foil phonograph, which is the earliest I've found so far.



I also recently acquired a Treborland Record Player, which I think, must be the smallest commercially issued gramophone ever issued. It resembles a "missionary" gramophone in that it is played by turning the record with a pencil and with the cardboard side acting as a soundbox. The recording is a piece of advertising nonsense but it is loud and clear. I would be grateful if any reader could give me any information about this machine. I enclose a couple of photos of it.

Sincerely,

Bill Violen, Holland-on-Sea, Essex

PS. Another letter from 25th January 1878 clearly mentions a "plate" which must refer to the disc type machine that Edison built but never marketed.

A Personal Message To You From The Prince of Wales

Dear Chris,

I very much enjoyed the second part of Frank Andrews' article. Although it is of no great significance, I have a copy of *A Personal Message To You From The Prince of Wales*, B99. My copy is still in its original envelope addressed to Mrs D. Jones, Council House, Llanfylltin, Montgomery. The twopence stamp is postmarked London SW1 8th November 1934. The back of the envelope informs us that further copies of the record can be obtained at 1/3d each post free. I am no discographer, but if it's of any help my pressing of the record has the number 5202B faintly marked to the left of B99.

The disc came to me from a local junk shop along with a single-sided black-labelled Zonophone X 421 of Signora Rapisardi singing *Caro Nome* from Verdi's *Rigoletto* (rather too quickly, presumably she had to fit the aria all on to the disc. It was recorded at less than 72rpm). I can find no biographical details about Rapisardi except that she appeared with the then not so famous Caruso in July 1897 at La Teatro Goldoni, Leghorn. She was Violetta in Verdi's *La Traviata*.

Yours sincerely,

Mark Chetwood, Telford, Shropshire

HMV Needle Cutter

Dear Chris,

Dave Cooper writes on the HMV Fibre Needle Cutter. I have in the past used these and found the results unsatisfactory.

However for nearly 50 years I have used thorn needles, which give very good results. They can

be repointed many times on a suitable sharpener with emery board. Advantages over steel needles include reduced surface noise and of course less wear on the record.

On a set of nearly new HMV orchestral 12" records I found one needle played several sides perfectly. With worn records thorn needles may last only one side.

Yours sincerely,

Eric Whiteway, Exeter, Devon

Help Please

Dear Chris,

Do any of your readers have the address of Keith Harvey? I need his help in a discography I am working on of solo 'cello music. He has been involved in collecting and re-issuing historical 'cello recordings.

Yours,

Mike Karoub, Michigan, USA

{Send your replies to me and I'll pass them on. Ed.}

Topic Records

Dear Chris,

I read with interest Peter Cliffe's speculations on Topic records in the October 1996 issue of *Hillandale News*.

Pretty Boy Floyd was a major American gangster, who for a time figured on the F.B.I.'s "most wanted" list. Like most anti-heroes, he entered the popular folk imagination as a Robin Hood type figure, and Woody Guthrie reworked those traditions into his song. Hollywood, in a number of films, has depicted him in rather a less romantic light, which probably more accurately reflects the truth.

Margaret Barry was indeed an Irish street singer. Born in Cork City in 1917, she lived in London for many years, was a familiar performer at Irish pubs in Camden Town during the 1950s, and died in 1990. She provided her own 5-string banjo accompaniment, considering it more likely to attract listeners when busking. In addition to the Decca album she appeared on over a dozen more records. The items issued on the Topic 78 were recorded for the Workers' Music Association in 1957 by Bill Leader, who subsequently recorded many other seminal traditional performers of Irish, Scottish, and English origin. Forty years on, Topic records still have material by her in the catalogue, only now on CD: Margaret Barry and Michael Gorman in *Her Mantle So Green* (Topic TSCD 474). She

also features on two recent CDs from Saydisc: *Songs of Travelling People* (CD-SDL 407) and *Traditional Songs of Ireland* (CD-SDL 411).

Her use of the banjo as accompaniment was by no means either unique or even the first. During the 1920s and '30s the widely recorded, new York based (though born in County Waterford) Flanagan brothers often utilised one (albeit a four-string tenor) in this manner. A selection of their material has also recently been reissued on CD: *The Tunes We Like to Play on Paddy's Day* (Viva Voce 007).

I hope this may be of some use,
Keith Chandler, South Leigh, Oxfordshire

London Meetings

Dear Chris:

I should like to take up a point implied by a combination of your recent editorial (*Hillandale News* 214, February 1997) and a trend in recent reports of London meetings. As a relatively distant but long-standing member of CLPGS, I rely on the magazine for information about the Society's activities: one of the useful areas is ofcourse in the letters pages, which provide a forum for discussion amongst members.

But a key activity of CLPGS lies in its regular meetings, where interesting talks are given on various subjects. Many's the time that I wish I could be down in London to hear some expert on a particular topic, and the current presentations by Peter Copeland are a good example - in fact, in your editorial you made a special point of advertising part 2 of his talk on *The Engineer and the Artist*.

And therein lies my complaint: reports of London meetings are now rapidly dwindling to the point of obscurity. The brief note on Peter Copeland's first talk (*Hillandale News* 214, p234) is of almost no use to anyone who wasn't there. Apart from a note of the title (for which we must be grateful), there is hardly any explanation of the subject matter. Even the brief reference to (only two!) discs lacks *any* connection to the topic in hand - the interaction between recording techniques and the recorded material. Did Columbia 9048 illustrate the effect of the introduction of electrical recording on the size of recorded ensemble? Presumably - but we are not told. And what on earth was the engineering (or artistic) relevance of Sir Charles Wakefield's disc? Surely not his founding of Castrol Ltd or being Lord Mayor of London; his recruiting speech, then - but why? And the summary phrase "recordings made at the Royal Albert Hall and at Abbey Road" is hardly an

iexposition of "illustrations used." Either the reporter fell asleep during the talk, or (s)he was not interested in the subject (or was too fascinated to make adequate notes). No one reading the report of part 1 of Peter's talk would know it was worth attending part 2.

So I must make a very strong plea for reports which at least *summarise the topics covered*, and also give some sufficient indication of the records played (with their *relevance*). I would respectfully suggest that any talk which is significantly different from a 'themed recital' should be allotted *at least half a page* of report in the magazine, and anything at all complicated must surely be worth up to a page (or more in some cases). Half a column of text which barely reaches beyond the title of the talk is, quite honestly, just not good enough.

best wishes,
Peter Adamson, St Andrews

HMV Model No.5 Horn Gramophone

Dear Chris,

I recently acquired an HMV Model No.5 Horn Gramophone. I think it from about 1918. For some reason a previous owner has repositioned the motorboard hinges. This has been done more than once. Can you tell me the correct position for these hinges as I wish to restore this machine to its original condition? I think they should be positioned to the rear side of the case (the same side that has the horn bracket attached to it).

Yours sincerely,

Bill Breslin, Braintree, Essex

{I forwarded your letter to Christopher Proudfoot, the acknowledged expert on The Gramophone Co. Ltd. machines and reprint his reply below. Ed.}

Dear Chris,

Thanks for your recent letter and the enquiry on the hinge.

The simple answer to this is that the hinges on all HMV horn machines I can think of, apart from the New Victor/Victor Monarch, are on the left hand side: i.e. on the side opposite to the winder. They have a spring catch, usually released by pressing a button, on the right side. certainly my Model 5 (1920) is no exception to this.

Yours sincerely,

Christopher Proudfoot, Dartford, Kent
{Thanks, Christopher, for your help. Ed.}

REPORTS



London Meeting January 21st 1997

In a well researched and presented programme, our London chairman, Tom Little took the minds of the meeting to the Bayreuth Festival Theatre in Bavaria, where 120 years after its opening everything is directed towards the ideas and ideals of Richard Wagner; control of the Festspielhaus is still vested in his descendants, though a future change is probable. Keeping it "within the family" may be ascribed to Cosima Wagner who lived until 1930, the tradition being taken up then by Wolfgang and Wieland Wagner, the composer's grandsons.

Tom Little had visited the opera house a number of times and attended performances, and after explaining its unique layout with diagrams and photographs, he played extracts from Bayreuth productions, from the early *Das Rheingold* through to *The Flying Dutchman*, using as much as possible recordings from live performances.

The Bayreuth Orchestra and Chorus members were drawn largely from the surrounding district, and among early conductors were Karl Muck, Franz von Hoesslin, and Siegfried Wagner, with Arturo Toscanini, Hans Knappertsbusch, Karl Böhm, Robert Kajanus and Herbert von Karajan following rising as a younger generation.

Das Rheingold Entry of the Gods (Festival Orch.)
Columbia L 2016 1928

Die Walküre Brunnhilde surrounded by fire and water (Hans Hotter) 1954

Die Walküre Closing scenes (Astrid Varnay - Hans Hotter) 1954

Siegfried *Forging Song* (Max Lorenz) 1936

Siegfried *Funeral March* (cond. Karl Böhm)

Parsifal *Transformation Music* (cond. Karl Muck)
Columbia L2007 1928

Tristan & Isolde (Walter Windgassen and Birgit Nilsson, cond. Karl Böhm) 1966

Die Meistersinger *Closing Scene* (cond. Herbert von Karajan) 1951

Tannhäuser *Elizabeth's Greeting* (Maria Müller & Herbert Janssen cond. Karl Elmendorff) 1930

Lohengrin *Prelude to Act III* (cond. Herbert von Karajan)

Lohengrin *Narration* (Franz Volker cond. Wilhelm Furtwängler) 1936

Flying Dutchman *Senta's Ballad* (Emmy Destinn) early 1900s

This was an enjoyable programme, supported by a well chosen menu of records that made for pleasant listening. It is a very long time - if at all - since most of those present heard a programme built around Wagner, and Tom Little chose his material wisely, and had a grasp of his subject.

A London Correspondent

London Meeting, February 18th 1997

Members welcomed Peter Copeland of the National Sound Archive for the second part of his two-part *The Engineer and The Artist*. After a short résumé of Part One Peter divided his evening into three parts: Monitoring, Playback & Modification.

Monitoring

Peter stated that in the days of mechanical (acoustic) recordings the only sound made by the artist(s) and heard by the engineer was that which got between the recording horn and the partition that separated the engineer from the artist. However with the advent of microphones it was possible to place a microphone on one side of the partition and a loudspeaker on the other, thus enabling the engineer to adjust levels as required.

The first recording of the evening was *Soul of the World* by Purcell with the Leeds festival Choir conducted by Albert Coates on HMV D 1045 (matrix CR3). This was the first issued recording from a landline.

Playback

This section of the talk covered test recording and multi-track recording. With the introduction of light-weight pickups it became easier to make test recordings and play them back quickly. Peter then went on to discuss the introduction of film soundtracks; he also covered in detail the principles of multi-tracking. We heard the first multi-track recording which dated from 1932. It was Eddie Peabody on banjo playing *St. Louis Blues* on Brunswick 1359. We also heard a classical music multi-track record with Luisa Tetrazzini singing *Caro Nome* from Verdi's *Rigoletto*. Here a new orchestral accompaniment was recorded over the original, leaving only the flute audible from the original recording.

After talking about automatic volume limiters in the production of records, Peter played us Les Paul and Mary Ford performing *How High the Moon*. This multi-track recording was made with an adapted tape recorder to allow for Mr Paul's disability after an accident. 1951 saw the first British multi-track recording. This was Humphrey Lyttelton on Parlophone R 3436, where Humphrey played the trumpet, clarinet, piano and washboard.

Modification (Target Audience)

This part of the talk covered the engineer's work in presenting a good product to the public and the engineer's task to ensure that a clear signal was received at all reception points in the broadcasting range.

The American Standards Auditorium was explained and Peter closed the evening with another Humphrey Lyttelton recording, this time from 1956. This was *Bad Penny Blues* on Parlophone R 4184.

Our thanks go to Peter for two most interesting talks and for enabling us to learn something about records were made. This was most welcome and made a change from just enjoying the noise the records make!

Soundbox

Midlands Group Annual General Meeting, January 18th 1997

Midlands Group Chairman, Eddie Dunn said that the Group had another successful year. The uncertainty over the meetings venue had been resolved and most people were in favour of continuing the two programmes per evening format of the meetings. Roger Preston, the Group Treasurer reported that we had a healthy bank balance and this led to the decision of the meeting to use some money from our account to hire a mini-bus to take us to The Lost Street Museum at Ross-on-Wye during the summer.

After a tea-break we listened to the favourite records of some of our members. Most of the 78s were played on the Society's E. M. Ginn Expert Minor. There was also one example each of a 45rpm vinyl record, LP and CD. Thanks go to Eddie for providing all the electrical apparatus. Artists heard were: Tito Schipa, Ronnie Scott, Owen Brannigan, Hue Lee, Tommy Handley, Bix Beiderbecke, Jo Stafford, John O' Sullivan, Billy Cotton, Sammy Davis Junior and Lou Waters. Something was there for everyone (or nearly).

Finally, but not surprisingly, the Group Committee and Officers were re-elected en bloc.

Geoff Howl

Northern Group Meeting, January 19th 1997

Our belated AGM attracted 20 folk and there were 4 apologies. This shows the healthy state of this Group. Paul Hebden, who had been our Treasurer for several years, decided to stand down and was thanked for his hard work over the years. John Mills was elected in his place. The other members of the Committee were re-elected: Miles Mallinson, Chairman; John Astin, Vice-Chairman and Ann Mallinson, Secretary.

In his report Miles said that the Group had 31 members and 4 new people were welcomed at the AGM. Our accommodation problem had been overcome with the availability of Alston Hall for our meetings. Over the year we covered a wide area of interest with talks on *Caruso and Jazz* and *Illustrated Talk on Ciné Sound Systems* and members programmes on *Discs with a Difference* and *Music Hall on Record* and last but not least the popular *Portable Picnic*. We also had a new venture, the 'joint meeting' with the Midlands Group. We hope this will be the first of many.

The £5 annual subscription of the group is now due and should be made payable to CLPGS (Northern Group) and sent to our Treasurer John Mills, 108 Rochdale Road, Bacup, Lancashire OL12 9NR, Tel: [REDACTED]

After the AGM members were asked to present their *Music Hall on Record*. Most of the great names were represented including: Florrie Forde, Vesta Tilley, Vesta Victoria, Albert Chevalier, George Formby. Interestingly most present agreed that the cylinders came over better than the disc records even with prime condition machines used to play them (Edison Home 1906 with Model O Reproducer and a Gramophone and Typewriter "Cockleshell" Monarch from 1907 with an HMV Soundbox and steel needles). Our enjoyment was enhanced with Bill Ward's "little gems" of information concerning the artists heard.

The rest of the 1997 programme is as follows:

May 11th *Dance Band Days* members choices played on an EMG Mark X and Diamond B Home Phonograph.

June 8th *Joint Meeting with the Midlands Group* at Alston Hall, Preston. Phil Bennett will talk on *Jazz* and Miles Mallinson will talk on *Gilbert and Sullivan on Record*.

July 13th *Portable Picnic*. This will be held at Whalley Abbey, nr.Clitheroe. Full details will be given at our next meeting.

September 14th *Those Magnificent Talking Machines* - A general discussion and demonstration on Care and Maintenance of Machines and records.

November 16th AGM followed by an illustrated talk by Aubrey Kreike called *Olé it's not Flamenco*.

Please note that our meetings now start at **1.30pm** and finish at **4pm** allowing for half an hour for Afternoon Tea after the business part of the meeting.

Ann Mallinson

West of England Group Meeting, December 14th 1997

was held at Paul Morris' home in Exeter. The evening featured records Paul had purchased during his two-year spell working in Canada. All the visitors enjoyed the comfort of the roaring fire in the hearth of Paul's Music Room.

The first disc Paul chose was a 1901 9" embossed Zonophone of Victor Herbert's Band playing *The Blue Danube*. This primitive looking recording was full of life and clarity and delighted all present. There followed a selection of early black label Victors including: an announced xylophone medley of *Popular Airs* by C. P. Lowe, Pryor's Band playing on *Jersey Shore* and *Reuben Hawkins' Trip around the World in an Airship* by Spencer and Hunter.

We then travelled north to Montréal, Québec where the next disc was made. It was a brown Canadian Berliner, also with Pryor's Band. This time they were playing

Louisiana Purchase March. These early brown discs mark an important event in gramophone history when the Berliners started a factory in St. Henri, Montréal. Good specimens of these early discs are prized by Canadian collectors. Remaining north of the border we then heard *Good Luck to the Boys of Our Allies* sung by Lewis Howell. The formal part of the evening concluded with Ed. Lloyd's Dance Band playing *My Forgotten Man* with a marvellous sultry vocal credited to Helen Rowland, but believed to have been Ruth Etting. The disc was a Melotone (one of the many labels of the Compo Company of Lachine, Québec).

Seasonal refreshments were served and the evening shifted into a more relaxed gear. Some trading was done, anecdotes exchanged and an impromptu recital was given by Bernie Brown from Bristol on Paul's latest find - an 1883 Mustel organ.

Paul Morris

REGIONAL GROUP SECRETARIES

Clockwork Music Group
H. P. Bailey,
[REDACTED]

Tyne and Wear NE16 4ES

Midlands Group
Phil Bennett,
[REDACTED]

Whitmore Reans,
Wolverhampton WV6 0JW
Tel: [REDACTED]

Northern Group
Ann Mallinson,
[REDACTED]

Carisbrooke Crescent,
Barrow,
Cumbria LA13 0HO
Tel: [REDACTED]

West of England Group
Paul Morris,
[REDACTED]

Exeter,
Devon EX4 4HE

C.L.P.G.S. BOOKLIST

DCart - Diamond Cut Audio Restoration Tools. (Computer program for enhancing reproduction of 78s, described by Douglas Lorimer in last issue.) **£45 plus postage.**

The Columbia Phonograph Companion, Volume II: The Columbia Disc Graphophone and the Grafonola by Robert W. Baumbach (with data collected by Mac Lackey) is available at **£20 plus postage.**

The Compleat Talking Machine (2nd Edition) by Eric L. Reiss is now available at **£25 plus postage.**

Postage

U.K. Items with a total value of **£5** or less add **50p**. Items over **£5** value up to and including **£10** add **£1.00**. Items with a total value over **£10** add **10%**

Overseas add **15%** of total price unless total order is less than **£1**, then apply minimum charge of **£1**.

CHANGE OF ADDRESS

Please note that George Woolford has moved and that the new address of the Society's Booklist is now:

c/o George Woolford,

[REDACTED]

**Wells-next-the-Sea,
Norfolk NR23 1RD**

Tel: [REDACTED]

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